

conclusion

Qui-a mi-sé-ri-cors sum, Dô-mi-nus De-us tu- us.

Variations:

Use *ctiflex* with monosyllable or Hebrew word. (Two versions)

.....ad	te.	De-	us	est
Per du-cant	te	do-mus	Da-	vid
Je- ru- sa- lem		Je- ru-	sa-	lem
Do-mi- nus	est	Do- mi-	nus	est

Use *oifuHstop* with monosyllable or Hebrew word. (Two versions)

* /
 ■ ■ a _____e π . ■

....ad	te.	De-	us	est
Per du-cant	te	do-mus	Da-	vid
Je-ru- sa- lem		Je- rû-	sa-	lem
Dô-mi- nus	est	Dô- mi-	nus-	est

Interrogations

Quid vis fi-li? In tri-bu-la-ti-o-ne? Quid vis? Quae9

Endings

)

Dô-mi-nus De-us tu-us. Dô-mi-nus ex- au- di- et.O- pe-ra Dô-mi-ni.

In the case of the Lesson which is followed by a special Tract, e.g. the Cantic of Moses after the 4th Lesson on Holy Saturday, and the Cantic of the Three Children after Lesson Von Ember Saturdays, (as well as prior to "Tu autem Domine " [unless a question],: the ending is recto tono.

Et ad fi-nem us-que com-plé-vit: in for-nà-ce di-cén-tes:

Epistle Tones

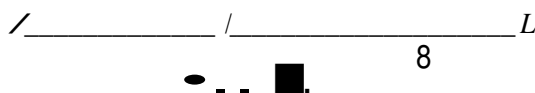
Tone 1: [recto tono]

This tone is entirely *recto tono*, with the exception of the *interrogation* which is done in the same manner as for the Prophecy.

Tone 2: [ad libitum]

The *ad libitum* tone includes the *metrum* and the *fid!* stop. *Interrogations* are made in the same manner as for the Prophecy. There is no use of the *flex*. The *metrum* may be used several times in long sentences providing it fits the meaning of the text. If the sentence is short or the textural meaning has no place for it, the *metrum* is omitted. For monosyllables and Hebrew words there is no special rule. Endings have a particular pattern, even if the final sentence is an interrogation.

Introductions: [note: the *metrum* is used only for the Epistles of St. Paul and for the Apocalypse as follows.]



Léc-ti-o E- pi- sto- lae be-à-ti Pau-li A-pôs-to-li ad Ro-mâ-nos. ad Co-rin-thi-os.

Ad Ga-la-tas. Ad Ti- turn. Lec-ti- o li-bri A- po- ca-lyp- sis be-a-ti

O . .

Jo-ân-nis A-pô-s-to-li.

Also::

Léc-ti-o Àc-tu-um A- pos-to-Iô-rum. Léc-ti-o I- sa- i- ae Pro-phé-tae.

Whenever the text *In diebus illis* begins the Lesson it is always sung in the following manner:

In di- é- bus il- lis:

Examples of the *metrum*'.

Q ■

	Glo-ri-	■	cà-	mus.
	Si- cut de-	eet	sanc-	tos
Me-	os ca- ris-	si- mos	mô- ne-	O
	mur-mu- ra-	ti-	ô-	ne
con-	ti- nu- am	ha-	bén-	tes
	ne- ces- sâ-	ri-	a	est
ab Je-	ni- sa- lem	in	ga-	zam
	su- ae	in	spé- eu-•	lo
	et Chris-tus	di-•	lé-xit	nos

Examples of the *full stop*:

• _____ a _____ !
 O ■ - O ■ H,-----

	Je-	su	Chri-	sti.
	cym-	bâ-	lum	tin- ni- ens.
	com-	pre-	hen-	dâ- tis.
glô-	ri-	a	cae-	lé- sti
co-	gi-	tà-bam	ut	pâr- vu- lus.
		su-per	te	or- ta est
sa-	lu-	tis	ad-	ju- vi te.

Examples of the *Conclusion*:

	Mem-	bra.....	Je-su	Dô-mi-	no	nos-	tro.
Men-	dâ-	ci-	um.....	...	sunt	au-te	thro-num De- i.
hoc	di-	xis-	sit,		ob-	do-mi-vit	in Dô- mi- no.
a-bun-dé-	tis	in	spe.....	.....	spi-	ri-	tus san- cti.
Tri-	a	haec.....	.....	ho-	rum	est	câ- ri- tas.
Ho-	mi-ni-	bus.....	.....	nos	sal-	vos	fri- e- ri.
	In	spe.....	.....	Spi-	ri-	tus	san- cti.
	i-pse	es.....	.....	non	de-	fi-	ci- ent.

A l s o - 4 V - - > s U r t

I

« LC

—

Ji

" O in r 3 ■ ' ■ ■ ■ r 5 .

Qui-	a	non	sunt.
Sors	il-	Iò-rum	est.
Pe-	tén-	ti-	bus se.
Mel-	chi-	se-	dech.
In	sâe-	eu-	la. A- men.

Qui-	a	non	sunt.
	il-	Iò-rum	est.
pe-	tén-	ti-	bus se.
	Mel-	chi-	se- dech.
		A-	men.

Gospel Tones

Tone 1

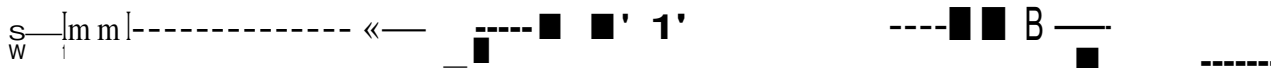
This tone is composed of a reciting tone, full stop, interrogation and conclusion. There is no flex. The full stop simply moves down from do to la on the fourth syllable from the end of the sentence. The interrogation is done in the same manner as in the Epistle and Prophecy Tones excepting when it appears at the conclusion. Here the Gospel conclusion pattern is used. The conclusion begins on the second to the last accent.



Do-mi-aus vo-bk-cuiiL R. El cum spi-ri-tu tu-o.

Beginning:

{full stop}



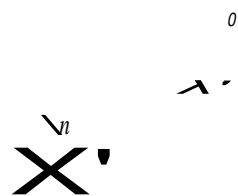
Sequentia sancti Evangélii se-eûn-dum Mat-thæ-umA R. Glô-ri-a ti-bi Dô-mi-ne. .V.

Mar-cum. (ô r
Lu-cam. ' . 1
er Jo- an-nem. J
Full stop

In il- lo tem-po- re: Offerebant Jesu parvulos ut tan- go- ret il- los.

Interrogation

.....Magister bo-ne, quid faciam ut vitam aeternam per- cii- pi- am?

Conclusion*Tone 2 [ad libitum]*

The *metrum*, *interrogation* and *conclusion* patterns are the same as for the Epistle.

Dô-mi-nus vo-bis-cum. R. Et cum spi-ri-tu tu-o.

Se-quén-ti- a sanc-ti E- van- gé- li- i se-cûn-dum Mat-thê-um. R. Glô-ri-a ti-bi Dô-mi-ne.
 Mar-cum.
 Lu-cam.
 Jo- an-nem.

In il- lo té-m-po- re:

Metrum

Full Stop

Erant propinquantés ad Jesum publicani et pec- ca- to- res. ut au-di-rent il- lum.

Tone 3 [more ancient]

■ ~ ~ β 4 ^ _ MM fl ■-----

Do-mi-nus vo-bis-cum. R. Et cum spi-ri-tu tu-o.

Beginning: (metrum) {full stop}

(a * [redacted]-----j-j-a-»4- . .-■-■-----'-----

Se-quén-ti- a sanc-ti E- van- gé- li- i se-cùn-dum Mat-thê-um. R. Glo-ri-a ti-bi Do-mi-ne.
Mar-cum.
Lu-cam.
Jo- an-nem.
Full stop

In il- lo tem-po- re:

Metrum Full Stop

i H — - P • ■ 0t<< . { -----z-----
-----M M M-M---jj----- ■ .
1-----

Erant propinquantes ad Jesum publicani el pec- ca- to- res, ul au-di-rent il- lum.

Interrogation

-----fl-2----- MM ----- ■ μ a r-----

.....Magister bo-ne, quid fâciam ut vitam aetémam per- ci- pi- am?

